M. F. A.
1532

N520
A6
1880

USEUM OF FINE ARTS.

FIFTEENTH CATALOGUE

OF

WORKS OF ART

EXHIBITED.

M. F. A.

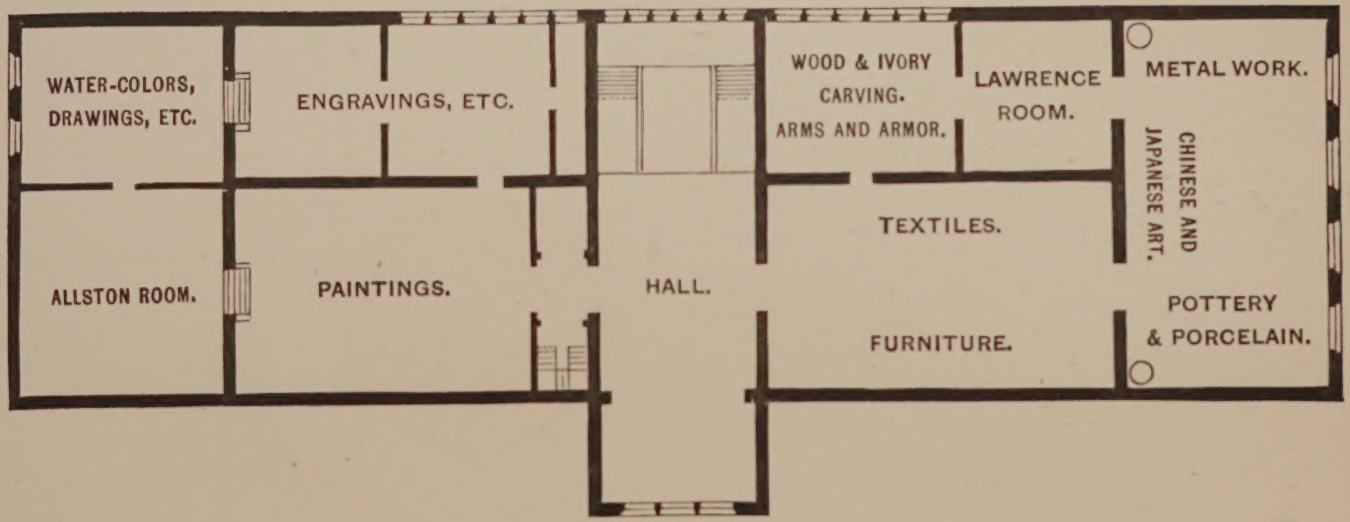
Part 2.

Paintings, Drawings, Engravings, and Decorative Art.

Feb. 21 — 500

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 School Street.
1880.

M. F. A.



SECOND FLOOR.

MUSEUM OF FINE ARTS.

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WORKS OF ART

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PART II.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.

BOSTON:
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34 School Street.
1880.

PAINTINGS.

The names of lenders are printed in Italics.

PICTURE GALLERY.

LEON Y ESCOSURA: b. in the Asturias.

A pupil of Gérôme, and painter of interiors with figures, representing scenes of other times.

1. Reception of the Ambassador. *Thomas Wigglesworth.*

—— HARLAMOFF. Russian, domiciled in Paris.

2. Bohemian Girl. *J. W. Paige.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy, and has sent his pictures to the Salon nearly every year since 1838. Also, has executed many etchings.

3. Landscape. *Thomas Wigglesworth.*

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

4. A Brook in the Woods. Gift of E. D. Boit, Jr.

JOZEF CHELMONSKI. Studio at Paris.

5. Russian Village at night. *Mrs. W. A. Tappan.*

HUGUES MERLE. Fr.

Pupil of Cogniet.

6. Interrupted Meditations. *Thomas Wigglesworth.*

CONSTANT TROYON: b. Sévres, 1810; d. 1865.

7. Landscape. *Thos. G. Appleton.*

N520 A6

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at the École des Beaux Arts. Pupil of Picot. After his studies in Rome, he travelled considerably, and went to the East during the Crimean war, where he made studies for some of his most notable pictures.

8. Zouaves behind a redoubt. *Thomas Wigglesworth.*

EUGÈNE FROMENTIN: b. at La Rochelle, 1820; d. 1876.

Studied under Cabat; travelled in the East, 1846, and visited Algiers. His works, almost without exception, represent Oriental subjects.

9. Interior of Khan. *J. W. Paige.*

EUGÈNE CICERI, modern French school.

10. On the Loing. *Edward Wheelwright.*
11. Village of Bouron. *Edward Wheelwright.*
12. Gorge aux loups, Fontainebleau. *Edward Wheelwright.*

A. DÉMAREST, modern French school.

13. L'Enlévement de Psyché. *Mrs. Marcou.*

CHARLES ÉMILE JACQUE: b. Paris, 1813.

Chevalier of the Legion of Honor. A painter of rural subjects, engraver, and etcher. By many, his etchings are more highly prized than his paintings.

14. Landscape with Sheep. *Thomas Wigglesworth.*

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

He was sent to Paris in 1839, by his father, to study law, but he was determined to be an artist, and sent a picture to the Salon of 1844. He was considered the chief of the realistic school. A communist, in 1871 he authorized the destruction of the column Vendôme, for which he was tried and sentenced to six months' imprisonment. Afterwards lived in Switzerland. In 1872 the jury of admission, at the suggestion of Meissonier, decided that the works of Courbet could not be received at the Salon, and henceforth he exhibited elsewhere.

15. La Curée. *H. Sayles.*

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

16. Woods. Presented to the Museum.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

17. Study for the "Volunteers of 1792."
Presented by the contribution of several persons.

GUSTAVE BRION: b. at Rothau, France, 1824; d. 1877.

Chevalier of the Legion of Honor. Pupil of Guérin at Strasbourg.

18. Coming out of Church. *Q. A. Shaw.*

PIERRE-JEAN CLAYS: b. Bruges, 1819. Settled in Brussels.

Of the Flemish school, a painter of marine subjects.

19. Marine. *Thomas Wigglesworth.*

ADOLPHE SCHREYER: b. Frankfort-on-the-Main, 1828.

Medals at Paris, Vienna, Brussels, etc.

20. A Bulgarian Convoy. *Henry L. Higginson*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

21. Dante and Virgil entering the Infernal Regions.
Gift of Quincy A. Shaw.

22. Landscape. *Thos. G. Appleton.*

23. Sunset. *J. W. Paige.*

24. Landscape with Village. *Henry L. Higginson.*

25. Nymphs bathing (unfinished). Gift of James Davis.

THEO. ROUSSEAU: b. Paris, 1812; d. 1867.

Chevalier of the Legion of Honor. Pupil of Guillon Lethière. A landscape painter, who made his *début* in 1834.

26. Landscape. *Thomas Wigglesworth.*

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

Pupil of Drölling. Appeared at the Salon, 1833.

27. Landscape. *J. W. Paige.*

H. KOEK KOEK.

28. Marine. *Mrs. F. Gibbs.*

DIAZ. (See No. 16.)

29. In the Woods. *J. W. Paige.*

30. Landscape. *Thomas Wigglesworth.*

MATHIAS MARIS: b. in Hague; resident in London.

31. Interior of Kitchen, Woman trussing a Fowl. *Edward Wheelwright.*

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870. Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

33. Bergère Assise. Gift of S. D. Warren.

34. Tobit and Anna watching for the return of Tobias. *Henry Sales.*

35. Shepherdess Knitting. *Edward Wheelwright.*

36. Woman and Child. Unfinished. Gift of Martin Brimmer.

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture in Paris. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

37. A November Day. *Francis Brooks.*

38. Cupid Twanging his Bow. *Francis Brooks.*
39. Sunset. *Thomas G. Appleton.*
40. Sketch for Anahita. *Miss Jane Hunt.*
41. The Girl at the Fountain. *Miss Hunt*, Newport.
43 White Horse. *Miss Hunt*, Newport.
44. Mother with Two Children. *Miss Hunt*, Newport.
45. On the Edge of the Forest. *Edward Wheelwright.*
46. Haymaker. *Francis Brooks.*
47. The Farmer's Return. *Miss Hunt*, Newport.
48. Moonlight. *Miss Hunt*, Newport.
49. Sheep Shearing at Barbison.
Edward Wheelwright.
50. Fontainebleau Forest. *Mrs. Hunt.*
51. Cupid Twanging his Bow.
Richard M. Hunt, New York.
56. The Prodigal Son.
Leavitt Hunt, Weathersfield Bow, Vt.
57. St. John's River. *Thomas Wigglesworth.*
58. Head of "Sleep" for "Anahita."
Miss Hunt, Newport.
59. Head, Daughter of Concierge. *Mrs. Hunt.*
60. Portrait of Abraham Lincoln. *Mrs. Hunt.*
61. Landscape. Autumn Afternoon in Waltham.
Richard M. Hunt, New York.
62. Fortune. Study for the Capitol at Albany.
Estate of Wm. M. Hunt.
66. Cold Sunset at Newtonville. Palette Knife Sketch.
Miss Hunt, Newport.
67. Portrait of Charles Sumner.
Estate of Wm. M. Hunt.
68. Head of a Girl. *Thomas G. Appleton.*
69. Portrait of Elinor Hunt. *Mrs. Hunt.*
70. Portrait of Mrs. Claflin. *William Claflin.*
71. The Gypsy's Parlor. *Estate of Wm. M. Hunt.*

72. Girl with a Kitten. *Mrs. Hunt.*
73. First Love. *Miss Hunt*, Newport.
74. Boy Chasing a Goose. *Miss Hunt*, Newport.
75. Samuel. *Miss Hunt.*
76. Head of Woman. *Mrs. Wm. Claflin.*
78. Italian Girl. *Mrs. Wm. Claflin.*
80. Doe. *Francis Brooks.*
81. First Landscape Painted in Europe. *Miss Hunt*, Newport.
82. Amesbury in the Distance. *Miss Hunt*, Newport.
83. Spring Chickens. *Estate of Wm. M. Hunt.*
84. Portrait of Mrs. Hunt, mother of William M. Hunt. *Miss Jane Hunt.*
85. Portrait of Miss Claflin. *Mrs. Wm. Claflin.*
88. Portrait of Master Lawrence Brooks. Sketch. *Peter C. Brooks, Jr.*
89. Stag in Fontainebleau. *Francis Brooks.*
90. Ocean at Magnolia. *Miss Lilian Clarke.*
91. Twin Lambs on a Hillside, Newport. *Mrs. G. Long.*
92. Portrait of the late Dr. J. B. S. Jackson. *Harvard Medical School Association.*

MRS. S. T. DARRAH.

A native of Pennsylvania. Her professional life has been spent in Boston. She paints landscapes and marine views.

93. Lake Champlain. *The Artist.*

CHARLES SPRAGUE PEARCE: native of Boston, pupil of Bonnat.

94. The Sacrifice of Isaac. *The Artist.*

A. BIERSTADT: b. Düsseldorf, 1829

Chevalier of the Legion of Honor. He was taken to America when an infant, and grew up there. In 1853 entered the Academy of Düsseldorf; afterwards travelled in Italy and Switzerland, pursuing his art.

95. The Arch of Octavius. *Athenæum.*

EASTMAN JOHNSON: b. in Maine.

Studied at Düsseldorf, and afterwards in Italy, Paris, and at The Hague, where he remained four years. Returning to America, he opened a studio in New York, and has become celebrated for his sketches and pictures of American domestic and negro life.

96. Girl picking Water Lilies. *Thos. G. Appleton.*

GEORGE INNESS: b. Newburg, N. Y., 1825.

97. Landscape. *Thos. G. Appleton.*

FRED. D. WILLIAMS: b. in Boston. Has passed many years in Paris.

98. Landscape. *Miss A. A. Draper.*

EDWIN WHITE: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

99. Interior of the Bargello, Florence.
Gift of Mrs. White.

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Ainmuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

101. Interior of Westminster Abbey.
Mrs. Francis Cutting.

J. FOXCROFT COLE: b. in Jay, Maine, 1837.

Pupil of Lambinet and Jacque. Studio in Boston

102. On the Coast, Normandy. *Dr. H. C. Angell.*

JAMES WHISTLER: b. at Lowell, Mass, 1834.

Taken as a child to Russia, but returned to America at twelve years of age, and was educated at West Point. In 1855 he removed to England, and later studied two years under Gleyre in Paris. Settled in London. Has exhibited his works at the Royal Academy, Paris Salon,

The Hague, etc. As an etcher, he stands in the foremost rank of those practising the art, and received a gold medal at The Hague.

103. Interior. *Edward W. Hooper.*

GEORGE H. BOUGHTON: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

104. Fading Light. *Thos. G. Appleton.*

T. H. HOTCHKISS.

105. Monte Mario. *Thos. G. Appleton.*

JOHN LA FARGE.

Figure, flower, and landscape artist. Studios at New York and Newport. He executed the frescos in Trinity Church, Boston.

107. Study of Snowstorm. *Henry L. Higginson.*
108. A Gray Day. *Henry L. Higginson.*
109. Sunset Study, Newport. *Henry L. Higginson.*
110. Snow Field. *Henry L. Higginson.*

GEORGE FULLER: b. Deerfield, Mass., 1822.

A pupil of H. K. Brown, of Albany. Settled in Boston, and afterwards in New York, and in 1859 travelled in Europe. Between 1869 and 1876 he devoted himself to study, and did not paint for the public until the latter year. Studio in Boston.

111. Study for Romany Girl. *The Artist.*

MISS E. C. BARTOL, native of Boston.

112. Portrait. *Mrs. Lothrop.*

FRANK W. ROGERS: b. Cambridge, 1854.

Painter of animals.

113. "Steady." *Thomas Wigglesworth.*

JOHN JAMES AUDUBON: b. 1782; d. 1851.

Studied under David. His "Birds of America" was completed in 1839.

114. Fish-hawk. *Miss Bates.*

MRS. S. W. WHITMAN. Studio in Boston.

115. Portrait. *George A. Gardner.*

ERNEST W. LONGFELLOW: b Cambridge, 1845.

Landscape and figure painter. Pupil of Couture.

116. Biondina. *The Artist.*

MRS. ELLEN S. DIXEY, of Boston.

117. Jasmines. *The Artist.*

GEORGE S. WASSON.

118. The Old Sentinel. *The Artist.*

W. ALLAN GAY: b. at Hingham, Mass., 1821.

Studied under Weir at West Point, and Troyon at Paris. Resides in Boston.

119. Market at Soohag on the Nile. *Thos. G. Appleton.*

MISS HELEN M. KNOWLTON.

120. Marine. *The Artist.*

MISS MARY E. WILLIAMS.

121. Roman Beggar. *The Artist.*

FRANK DUVENECK: b. in America.

Studied in Munich. A pupil of Diez, and considered one of his best followers.

123. A Circassian. Presented by Miss Hooper.

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherbourne, N. Y. After some years spent in Italy, he opened a studio in New York, but is at present a resident of Rome.

125. The Sorceress. *Miss A. A. Draper.*

126. The Lair of the Sea Serpent. *Thos. G. Appleton.*

127. Landscape. Bequest of Chas. Sumner.

HAMILTON G. WILDE. Studio in Boston.

128. Sunset, near Bellianeh, on the Nile.

Harleston Deacon.

JAMES M. STONE: b. Dana, Mass., 1841.

He received his art education at Munich, and has spent his professional life in Boston.

129. Portrait of Frank Dengler. *The Artist.*

F. J. VOLTZ: b. at Washington, 1817.

Member of the Academies of Berlin and Munich; Royal Bavarian professor; studied at the Academy of Munich, and in 1843 went to Italy, where he remained two years. His specialty is in representing idyllic animal pictures.

130. Cattle. *H. P. Kidder.*

J. F. KENSETT: b. Connecticut, 1818; d. 1873.

Studied in Europe several years. Studio at New York.

131. Trees and Brook. *Thos. G. Appleton.*

OTTO GRUNDMANN: b. Dresden, 1848.

Instructor in the School of Drawing and Painting at the Museum of Fine Arts, Boston. Studied at the Academies of Dresden and Antwerp, and at Paris; also under Prof. Hübner and Van Lerius. He established himself in Düsseldorf, where he remained until 1876, when he came to Boston.

132. Head of a Hindostanee. *The Artist.*

RICHARD M. STAIGG: b. in Leeds, England.

Brought to America when a youth. Exhibited at the Salon of 1868. Studio in Boston.

133. Portrait. *Prof. Gibbs*, Cambridge.

THOMAS T. SPEAR.

134. Portrait. *The Artist.*

In the centre of the gallery is placed a ROMAN CINERARY URN, of Oriental alabaster. Gift of Geo. B. Emerson.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter, both in London and Paris, he returned to America in 1794, and settled for a time in Philadelphia. Among the sitters of Stuart in Europe were three kings, Louis XVI., George III., and George IV., the last painted while he was Prince of Wales. In America he painted six Presidents. In 1807 he settled in Boston, where he afterwards died.

201. Washington. *Athenæum.*

"A letter of Stuart's which appeared in the New York *Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mount Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished, and when subsequently claimed by Mr. Custis, who offered a premium upon the original price, Stuart excused himself, much to the former's dissatisfaction, on the plea that it was a requisite legacy to his children." — *Putnam's Magazine*, 1855.

The second is now in the possession of Mr. Russell Sturgis, London.

202. Martha Washington. *Athenæum.*

203. Washington. *From Faneuil Hall.*

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Deposited with four other portraits in the Museum for safe-keeping, November, 1876.

204. Portrait of Mrs. N. Coffin. *Nathan Appleton.*
205. Portrait of Washington. (For sale.)
206. Commodore Hull. *Lent by the Hull family.*
207. Portrait of Gen. Boyd. *Mme. E. Yzuaga del Valle.*
208. Portrait of Gen. Knox. *From Faneuil Hall.*
209. Hon. Josiah Quincy. 1772–1864. Mayor of Boston, 1823–1829.
Presented by his daughter, Miss Eliza Susan Quincy.

J. B. GREUZE.
210. Portrait of Franklin. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811.
Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.
211. Portrait of John Quincy Adams. *From Faneuil Hall.*

JOHN NEAGLE: b. 1799; d. 1865.
A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.
212. Portrait of Gilbert Stuart. *Athenæum.*

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.
Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.
213. Elijah fed by Ravens. Gift of Mrs. and Miss Hooper.
214. Head of a Jew. *Athenæum.*
215. Isaac of York. *Athenæum.*
216. Florimel. *Mrs. Baldwin.*

217. Shepherd Boy. *Mrs. R. C. Hooper.*
218. Rosalie. *Nathan Appleton*
219. Polyphemus. *Mrs. Baldwin.*
220. Portrait of Benjamin West. *Athenæum.*
221. Landscape. *Athenæum.*
222. Portrait of John Harris. Gift of Miss Harris.
223. Pilot Boat in a Storm. Purchased.

F. Walker.

224. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

Albert Cuyp: b. at Dort, 1605; date of death unknown, but still living in 1683.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

225. Cuyp's Daughter. Sumner bequest.

Adrian Van der Velde: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

226. Sea Piece. Presented by Stephen H. Perkins.

Gerard Douw: b. Leyden, 1613; d. Leyden, 1675.

One of the most celebrated of the Dutch *genre* painters. He attained wonderful mastery of execution, and his works are remarkable for high finish and lightness of handling.

227. The Lace-Maker. Sumner bequest.

Ruysdael.

228. *C. F. Shimmin.*

A. van Ostade: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

229. Dutch Boors. *C. W. Galloupe.*

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.
Dutch school. Pupil of Van Ostade and Van Goyen.

230. The Broken Pitcher. *C. W. Galloupe.*

DAVID TENIERS (the younger): b. at Antwerp, 1610; d. Brussels, 1694.
A pupil of his father, and afterwards of Adrien Brauer and of Rubens. Became principal painter to the Archduke Leopold, governor of the Netherlands; and was also largely employed by the king of Spain. His works are exceedingly numerous, but are nevertheless held in the highest estimation, and command very large prices.

231. The Alchemist. *Francis Brooks.*

232. Landscape and figures. *Francis Brooks.*

G. TRUMBULL. (See No. 264)

233. The Sortie of Gibraltar, Nov. 27, 1781. *Athenæum.*
Engraved by Sharp.

234. The Death of Hector. *Athenæum.*

P. P. RUBENS: b. Westphalia, 1577.
Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never

properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

235. Bacchus with Attendant Fawn and Satyr.

236. Head of a Lion. *T. G. Appleton.*

VANDYKE. Attributed to

237. Rinaldo in the Garden of Armida. (For sale.) *Jas. O. Sargent.*

LUCAS KRANACH: b. Bamberg, 1872; d. Weimar, 1553.

German school. His family name was Sunder, but according to the usage of his time he took the name of his native city. Court painter of Saxony. Friend and follower of Luther, and forty-four years burgomaster of Wittemberg.

238. Deposition from the Cross. Sumner bequest.

DAVID VINCKENBOOMS: b. at Mechlin, 1578; d. Amsterdam, 1629.

He painted landscapes of a small size in the style of Savery and Breughel. He occasionally painted historical subjects, in which the landscape serves as the background.

239. A Fight with Death. Sumner bequest.

AFTER HANS HOLBEIN (?).

240. Portrait. Sumner bequest.

SASSOFERRATO (Giovanni Battista Salvi): b. at Sassoferrato, 1605; d. 1685.

Pupil of his father, and belongs to the school of the imitators of the Caracci.

241. Madonna and Child. *Francis Brooks.*

After Rembrandt.

242. Portrait of himself. *Athenæum.*

Guercino: b. at Cento, near Bologna, 1592; d. Bologna, 1666.

He was self-taught, and after studying some time at Bologna and Venice, he went to Rome, where he became an imitator of the style of Caravaggio. His masterpiece is the great picture of the Burial of Saint Petronilla, in the Capitol, Rome.

243. Ecce Homo. *Francis Brooks.*

244. Sta. Barbara. *Francis Brooks.*

Ascribed to Tintoretto (Giacomo Robusti, called il Tintoretto): b. Venice, 1512; d. 1594.

245. Head of a Man. Bequest of S. H. Perkins.

Fra Bartoloméo (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

246. Saints in Adoration, part of a predella. *Mrs. Jackson.*

Annibale Caracci: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal

Farnese, to decorate the ceiling of the Farnese Palace, — his most extensive work.

247. The Holy Family.
Lent by Mr. George Walker, of Springfield, Mass.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1625. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

248. A Donor and his two patron Saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life

can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

CIMA DA CONEGLIANO.

249. Madonna and Child. *C. F. Shimmin.*

FROM THE RINUCCINI GALLERY.

250. Libyan Sibyl. *Miss C. C. Brown.*

CAV. FRANCESCO SOLIMENA.

251. Marriage of the Virgin. (For sale.)

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

252. Copy of Madonna del San Sisto.

Bequest of S. H. Perkins.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

253. Chapeau Blanc. *Athenæum. Dowse Collection.*

254. Children's Heads. *Francis Brooks.*

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

255. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1435. *Q. A. Shaw*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian states.

256. The Scourging of Christ. *Q. A. Shaw.*

NICCOLO CANZONI.

260. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

261. Judge Edmund Quincy.

SMIBERT or COPLEY.(?)

263. Portrait of Hannah Colman. *Henry Davenport.*

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

264–5. Portraits of Mr. and Mrs. Stephen Minot.
Gift of Miss Minot.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

266. Portrait of Patrick Tracy, 1711–1789. *P. T. Jackson.*
267. Portrait of Mrs. John Powell (Miss Ann Dummer). (For sale.) *F. W. Loring.*
268. Portrait of Miss Chandler (afterward Mrs. Murray). (For sale.) *Mrs. John Ware.*
269 John Hancock. *From Faneuil Hall.*
270. Samuel Adams. *From Faneuil Hall.*
271. Portrait of Col. Josiah Quincy. 1769. *The Misses Quincy.*
272. Portrait of Robert Hooper. *Mrs. R. C. Hooper.*

CHESTER HARDING: b. Conway, Mass., 1792; d. 1866.

Began life as a pedler in Western New York; painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia and Boston, and went to London at the height of his fame.

275. Portrait of Miss Hannah Adams. *Athenæum.*

UNKNOWN.

276. Portrait of Irving. *Athenæum.*

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome. Opened a studio in Boston, but afterwards settled in New York, where he died.

277. Portrait of Webster. (For sale.) *Mrs. B. S. Moulton.*

G. Stuart Newton: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

278. John Adams. *Athenæum.*

Sir Thomas Lawrence: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

279. Portrait of Benj. West. Bequest of S. H. Perkins.

Sir Peter Lely.

280. Portrait of Sir Charles Hobby. *Athenæum.*

Sir Joshua Reynolds: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

281. The Banished Lord. Bequest of S. H. Perkins.

282. Portrait of Miss Louisa Pyne.
Presented by Thos. G. Appleton.

Sir Peter Lely: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

283. Portrait of a Man in Armor. *William W. Greenough.*

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

"His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

284. Richmond Castle. *T. G. Appleton.*

J. L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

285. (A Study.) Hector drawn at the Chariot of Achilles. Gift of Mrs. E. D. Cheney.

IN THE HALL.

WASHINGTON ALLSTON.

301. Belshazzar's Feast. *Athenæum.*

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia. In 1760 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

302. King Lear. *Athenæum.*

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and of Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

305. Judith. (A copy.) *Athenæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

306. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

309. Roman Picture Gallery. *Athenæum.*

310. Interior of St. Peter's. *Athenæum.*

RUYSDAEL.

311. Copy of a Landscape by, and figures by Berghem. *Athenæum.*

EMMANUEL LEUTZE: b. in Würtemberg.
He came in childhood to America; of the Düsseldorf School.

314. Storming of Teocalli, Mexico. *Amos Binney.*

W. W. MORRIS, of Liverpool.

316. Deer. (For sale.) *Mrs. F. Gibbs.*

WILLIAM ETTY, R. A.: b. in England, 1789; d. 1849.
Pupil of Sir Thomas Lawrence.

317. Festival of Flora. (For sale.) *Mrs. F. Gibbs.*

RICHARD REDGRAVE, R. A.: b. England, 1804.

318. The Lost Path. (For sale.) *Mrs. F. Gibbs.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.
He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

323, 324. L'Aller et le Retour du Marché.
Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.
Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

325. Flower Piece. *Athenæum.*

AFTER RAPHAEL.

327. Madonna della Seggiola.
Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1690; d. Amsterdam, 1646.
He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

329. The Ferry.
Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works. He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelin Tapestry Works, and furnished the designs which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

330. Alexander and Thalestris. *J. G. Farwell.*

CARLO MARATTA: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

331. Christ and the Woman of Samaria. *Athenæum.*

340 to 391. THE DOWSE COLLECTION OF WATER-COLORS. Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

IN THE WATER-COLOR ROOM

ARE EXHIBITED A NUMBER OF PASTELS AND CHARCOAL DRAWINGS BY

WILLIAM MORRIS HUNT.

ALSO, A SERIES OF DRAWINGS AND WATER-COLORS BY

JOHN RUSKIN,

PLACED ON EXHIBITION BY PROF. CHARLES ELIOT NORTON.
OF THESE A SEPARATE CATALOGUE IS PUBLISHED.

ENGRAVING ROOMS.

ON THE WALLS.

PAUL DELAROCHE. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. Titania's Court, an outline.

WASHINGTON ALLSTON. Marine, in chalk.

NINE SPECIMENS OF CHINESE ENGRAVING. Presented by Mr. A. A. Hayes, Jr.

FRANCIS SEYMOUR HADEN. Etching of the Calais Pier, after J. M. W. Turner. *Gray Collection.*

JAPANESE DRAWING OF A CROW in India ink.

The ENGRAVINGS bequeathed by MR. CHARLES SUMNER are hung upon the walls of the Western room.

CASES 1 TO 9.

ETCHINGS BY REMBRANDT, 1608–1669. *Gray Collection.*

CASE 1. Ecce Homo. B. 77. M. 200.

First state of the finished plate. The right cheek of the head above that of the man holding the reed is only etched with a single stroke. "Extremely rare." (Claussin & Wilson.)

CASE 2. The Deposition from the Cross. B. 81. II. M. 187.

Case 3. Coppenol. The large portrait. B. 283. II. M 174. Superb impression; very rich.

Lieven Van Coppenol, born in 1598, was a writing-master in Amsterdam.

Case 4. Our Lord crucified between the Two Thieves. "The Three Crosses." B. 78. III. M. 235.

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

Case 5.—"The Burgomaster Six." B. 285, between I. and II. M. 159.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction, but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

Jan Six, whose name is inseparably connected with that of Rembrandt, was born 1618, became Burgomaster of Amsterdam in 1691, and died 1700.

CASE 6. Christ Healing the Sick. Called the Hundred-Guilder Piece. B. 74. I. M. 224.

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the background over the Saviour's head.

The Same. B. 74. II.

With additional work by Rembrandt before the retouch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins, but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

CASE 8. The Three Trees.

Charming and brilliant impression, with burr in the sky, but with an artificial margin.

CASES 10 TO 19.

The copperplate engravings of ALBRECHT DÜRER, 1471–1528. *Gray Collection.*

CASE 10. Adam and Eve. Brilliant early impression of deep black color, and with the strong shading on the neck, of Eve.

CASE 12. The Little Passion on copper. 16 plates.

CASE 14. Melancholia. Two fine and powerful impressions.

CASE 16. Knight, Death, and the Devil. Two very fine impressions.

CASES 20, 21.

Etchings by JAMES WHISTLER. Born in Lowell, Mass.; lives in London. Thirteen etchings from "Scenes on the Thames." *Gray Collection.*

CASES 22, 23.

F. SEYMOUR HADEN, English etcher. Sixteen etchings from series "Études à l'eau forte," published in Paris. 1865. *Gray Collection.*

CASE 24.

Modern Etchings. *Boston Athenæum.*

CASE 25.

Scenes in Brittany. Set of thirteen etchings by JAMES WHISTLER. *Boston Athenæum.*

CASES 26, 27, AND 28.

Modern AMERICAN etchings and woodcuts. *Museum of Fine Arts.*

CASES 30 TO 39.

Photographs taken by Adolphe Braun from drawings by the great masters. *Boston Athenæum.*

CASES 41 TO 62.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, *i. e.*, wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

SMALL TAPESTRY, woven at Arras in the early part of the 15th century, from a cartoon by an artist of the school of Raphael. It bears the arms of Cardinal Caraffa, and was presented by him to a church in Naples. Purchased from Sig. Alessandro Castellani. *Athenæum.*

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to this Museum by Martin Brimmer, Esq.

BLANKETS FROM THE SANDWICH ISLANDS, MALAY SKIRTS, ETC.

In case on left, ***COMPARTMENTS NOS. 1 TO 4,***—
ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1, 3, *and* 5 *are on the wall,* 4, 10, *and* 11 *are hung in the Lawrence Room.*

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.

3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.

5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.

6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.

7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.

8. COVERING, of emerald-colored velvet.

9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.

10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.

11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.

12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.

13. Altar Covering, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. Stole, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
5. Large Bed-Cover, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. Stole, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. Baptismal Covering, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. Stole, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. Large Cope, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. Silk Altar Cloth, gray and white, with gold and silver flowers. Italian. 17th century.
24. Stole, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. Vest, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. Altar Cloth, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. Covering, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28 Stole, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
Covering, of violet silk, embroidered in gold. Italian. 18th century.

30. Cope, of cut velvet, green on green. Italian. 16th century.
31. Letter Pouch, with embroideries of silk and gold. 17th century.

IN COMPARTMENT NO. 5,—

American Embroideries. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Miss Patterson, Miss Carret, Mrs. Damoreau, and the School of Art Needlework established at the Museum. Also, a Cardinal's Camice, plaited by nuns, lent by *Miss Mary E. Williams.*

IN COMPARTMENT NO. 6,—

Several specimens of Moorish Embroidery. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centrepieces are of later date. Purchased at the Centennial Exhibition.

IN COMPARTMENT NO. 7,—

A rare collection of Embroideries from Herzegovina; mostly worked for bed-covers; handed down from mother to daughter for generations. *Dr. W. S. Bigelow.*

IN COMPARTMENT NO. 8,—

Old Turkish Embroidery. *Miss Deacon.*
Turkish and Persian Embroideries. *Harleston Deacon.*
Greek in red silk. *J. W. Paige.*
Turkish Embroidery. Gold on blue ground. Modern. *J. W. Paige.*

IN COMPARTMENT NO. 9,—

Persian Rug. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.
Modern Egyptian Scarf. Cotton and silk. *Athenæum.*

IN COMPARTMENT NO. 10,—

Japanese Silks. Book of patterns of great variety.

Japanese Dress, embroidered on black and white crape. *Mrs. E. J. Young.*

Japanese Dress, Printed Cotton, covered with figures of skeletons at a tea party. Lent by *Mrs. Edward J. Young.*

Japanese Outer Dress of white, inner of blue crape. Lent by *Mrs. T. G. Cary.*

IN COMPARTMENTS NO. 11 AND 12,—

Chinese Imperial Robe. Plum-color satin embroidered with silk. Imperial five-clawed dragon. From the sack of the Summer palace.

Also Saddle Cloth and Collar.

Chinese Mandarin Dress. *Mrs. Edward J. Young.*

Chinese Dress Embroidered. Part of the wedding outfit of a mandarin's daughter. The silk embroidery on the purple outer dress is especially notable. Lent by *Mrs. Edward Cunningham.*

CASE 13.

LACES.

A rich Collection, mostly of the 16th, 17th, and 18th centuries. Loaned by *Mrs. Gardner Brewer* and *Mrs. G. W. Wales.*

Venetian Lace. Arms of Bourbon and Castile. *Mrs. Henry Adams.*

Point de Venise, Rosalina and Point d'Alençon. *Mrs. R. W. Greenleaf, Jr.*

Old Flemish Pillow Lace. *Mrs. Gibbs.*

CASE 14.

Japanese Printed Cottons, of various and fanciful designs, presented by B. W. Crowninshield.

CASE 15.

Peruvian Mummy-Cloths. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASE 16.

Fragment of Tapestry. Gobelin. *Athenæum.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian. *Mrs. Cleveland.*

FAYAL OR MADEIRA EMBROIDERY. Birds and foliage on blue ground. *J. W. Paige.*

EGYPTIAN SILKS. Patterns presented by Emil Brugsch. Commissioner from Egypt at the Centennial Exhibition,

PINA SCARF from Manilla. Great variety of pattern. Gift of Mrs. John L. Gardner.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Lent by *Mr. Harleston Parker*.

LARGE BOULE CABINET. 17th century. Italian.

> At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetrie, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Lowell D. Allen.*

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

TWO HALL SEATS. Florentine and Venetian. Lent by *Lowell D. Allen.*

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple room in Japan. *C. A. Longfellow.*

WEST ROOM.

POTTERY AND PORCELAIN.

The interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life, — a man's dinner, — make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as $10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work. C. W. E.

'The visitor will find antique Egyptian, Cyprian, Etruscan, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, porcelains; Case C, modern porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, modern pottery of various nations; in Case F, pottery of the American Mound builders; and in Case G, Peruvian and Mexican pottery.

CASE A.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza, whence the French derived the name of "faïence," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "Mezza Maiolica." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose

artistic skill the plate No. 7 (signed and dated 1532) is an example ; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "Camilla bella," "Lucia diva," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. Hispano-Moorish Ware. Iridescent glaze. Lawrence Collection.
5. Maiolica Bowl. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. Maiolica Plate. The triumph of Bacchus.

   Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.) Lawrence Collection.

7. Maiolica Plate. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

   Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

8, 9. Maiolica Bottles (Gourds), with richly ornamented handles and stoppers. Orazio Fontana (1540).

   A woodcut of one of these bottles is given in Burty's "Chefs d'Œuvre des Arts Industriels," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. Dish, imitation(?). Bernard Palissy; born 1510, died 1580.
14, 15, 16. Spezieria Jars, for drugs, dated 1620. *Geo. W. Wales*
18, 19. Castelli Plates. *Geo. W. Wales.*
20. Castelli Plate. *Harleston Deacon.*
21 to 27. Maiolica Jars, Salts, etc. *Geo. W. Wales.*
29. Hispano-Moresque Plate. *Geo. W. Wales.*

And several pieces lent by *A. B. French.*

ROBBIA WARE. (*Above Case A.*)

30. Madonna and Child. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
31. The Virgin adoring the Infant Jesus. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. Adoring Madonna. Modern imitation. Presented by the Rev. Mr. Washburn.

TERRA-COTTA.

Standing by this case is a BUST OF MME. LAMBALLE? by Pajou, 1775. Presented by Geo. W. Wales.

Above the case, ST. JOHN, a half length, 16th century. *C. C. Perkins.*

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchymist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a

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* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Felspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition, as follows:—

Silica	47 per cent.
Alumina	40 "
Water	13 "

workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemburg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow,

about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgewood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, Mrs. W. B. Swett, and Mr. D. O. Clarke. Especially noticeable are, in the first compartment, —

Tall Jar, Ming Dynasty. Lent by *Dr. Geo. R. Hall.*
White Oviform Jar. *G. W. Wales.*
Two old and very fine Ming Vases, loaned by *Mrs. Swett*, from the Heard Collection.
Two from *Mrs. Burlingame.*
Altar Cup, white, very old and rare. *G. W. Wales.*
Five-fingered Rosadon. *G. W. Wales.*
Brown Bowl, crackled. *Mrs. Burlingame.* This appearance of crackle is not the result of accident or age, but can be produced artificially.

In the second compartment, —

Imperial Dragon Vase, tall, green; an unique specimen. *D. O. Clarke.*
Celadon Pot, three handles, reign of Yuang-tching, 1725–1735. *Mrs. Burlingame.*
Mottled blue Jar, red Dragon on lip. This exquisite specimen was given by Mr. Geo. B. Dorr.
Two Vases, with Flowers in high-relief.
Green Dragon Bowls. *G. W. Wales.*
Vases of rich color. *J. W. Paige.*
Jar, curiously mottled and painted. *Miss Brewer.*
Another, of same fabric. *D. O. Clarke.*
Enamelled Ewer, of unusual form and decoration. *Mrs. Burlingame.*

In the third compartment, —

Rosadon Vase, Japanese, rich color, and Two crackled Vases. *W. Allan Gay.*

CELADON JAR FLEURÉE. *G. W. Wales.*

PALE BLUE VASE, centre of lowest shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

The fourth compartment is filled with BLUE NANKIN ware, lent mostly by *Geo. W. Wales.* The RICE-PORCELAIN TEAPOT on lower shelf, by *Mrs. Burlingame.* It bears the date of the reign of Kien Lung, 1736–1795.

The fifth compartment contains, —

On upper shelf, —

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG. *G. W. Wales.*

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf, —

DRESDEN. *Mostly by G. W. Wales.*

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf, —

DRESDEN CASKET. *Harleston Deacon.*

BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment, —

Upper shelf, —

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN. *G. W. Wales.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by G. W. Wales.

TEA-SET, SÈVRES, "presented by the French government to Miss M. F. Curtis, distributor of funds, sent out from Boston for relief of sufferers by the German war, 1870, 1871."

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SEVRES VASES, GROS-BLEU. *Harleston Deacon.*
SEVRES CUP AND SAUCER. *Mrs. E. J. Lowell.*
SEVRES CUP AND SAUCER. Given by Miss H. Stevenson.

In seventh compartment, —

DELFT, on upper shelf.
WEDGEWOOD, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and CHELSEA FULDA AND OLD WORCESTERSHIRE wares. *G. W. Wales.*

On lower shelf, —

CROWN DERBY, several pieces. Lent by *Francis Brooks.*
THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.
LOWESTOFT, BRISTOL, OLD CHELSEA, etc.

In the flat compartments in front, among others, are, —

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*
CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*
TWO BOWLS RED DRAGON. *Mrs. Swett.*
ROSE CRACKLE CUP AND COVER. *G. W. Wales.*
TEA-SET OF OLD CHINA, RAISED FLOWERS. *J. W. Paige.*
SNUFF BOTTLES. Loaned by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465–1468.

Above the case are three fine specimens of CELADON. loaned by *Mr. Wales* and *Mr. Clarke.*

ROSADON, or bullock's blood. By *Dr. W. S. Bigelow.*
A LARGE VASE, grotesquely mottled in blue and green Presented by Mrs. S. D. Warren.
THE PLATES on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465–1468.

CASE C.

MODERN EUROPEAN PORCELAIN AND POTTERY. Exhibited by Mr. Richard Briggs and Messrs. Jones, McDuffee & Stratton. These pieces are for sale.

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by *Miss S. Loring.*

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

CASE E.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

PERSIAN ware, and a French imitation of it. Given by Mr. Wales.

TILES from the Mosque of St. Sophia, Constantinople.

RUSSIAN tile work.

JAPANESE POTTERY. *G. W. Wales.*

LARGE VASE OF DOULTON WARE, decorated by Miss H. Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Six other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

A Brick from the Porcelain Tower of Nankin. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. *D. O. Clarke.*

Another, White Elephant in high relief. Presented by M. Brimmer.

Spanish Jar, presented by G. W. Wales.

CASE F.

Pottery of the Mound-Builders. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

"The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on thes strata."

Also nine specimens of similar pottery dug up nea Cairo, Illinois. Lent by *Geo. W. Wales.*

CASE G.

PERUVIAN AND MEXICAN POTTERY.

CASE H.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

CASE I.

GOLD AND SILVER WORK.

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic. Lent by *L. D. Allen.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

BRONZE LAMP. Early Christian.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odiot of Paris. Presented by Miss Salome J. Snow.

SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat*

TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron. *Dr. Geo. T. Moffat.*

Silver Dish, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

The Longevity Vase, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

Snuff-Box of Gilbert Stuart. Presented by Brooks Adams.

Silver Russian Hanging Lamp. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton.*

Spoon, with mother-of-pearl bowl and handle of rock crystal Eighteenth century. Lent by *Mrs. Bruen.*

An Eraser. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

Kabyle Ornaments, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan.*

Algerine Head-Dress, cut from a sheet of silver. *Mrs. Sullivan.*

Silver Pitcher. Chinese. *E. Cunningham.*

Earrings of Feather. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*

Persian Box. *L. D. Allen.*

Persian Mirror Case. *C. C. Perkins.*

French Fan. *Mrs. G. W. Wales.*

Carved Ivory, from Delhi.
Carved Rhinoceros Horn.
Silver Surais, Cashmere.
} *S. K. Baylies.*

Several specimens of Silver Work. From Miss Lowell.

Silver Pitcher. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. Lent by *F. H. Smith.*

Gold Plated Serais, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell.*

CASE J.

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox.*

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

MINIATURE. By Malbone. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

HEAD IN FRESCO. School of Giotto. From the wall of a convent near Avignon, France. *F. C. Whitehouse.*

MINIATURE OF MADAME RECAMIER, by Isabey. *Miss Hovey.*

CASE K.

JAPANESE ART.

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTHENWARE, mostly modern. Chiefly noticeable are, on the upper shelf, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe. PAIR OF VASES, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, KIOTA VASE, a brilliant cock. A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunning-

ham. On bottom shelf, a fine HIBACHE, incense-burner, Satsuma ware.

IN THE SECOND COMPARTMENT. — BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

IN THE THIRD AND FOURTH COMPARTMENTS. — Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake. *Dr. W. S. Bigelow.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

CABINET, BLACK LACQUER. Design cut out; old and fine specimen. BALL OF ROCK CRYSTAL, and another illustrating the process of cutting. *Dr. Geo. R. Hall.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

DOG, CARVED WOOD, SWORD AND FOUR PIECES OF BRILLIANT EMBROIDERY. *Dr. W. S. Bigelow.*

FOUR OTHER PIECES. *L. D. Allen.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

IN THE FIFTH COMPARTMENT. — FIFTY-SEVEN TEAPOTS, mostly bronze.

In Sixth Compartment. — Large Vase. *Chas. Wolcot Brooks.*

Pair Kioyaki Vases, eagle and pine; fine crackle. *G. W Wales.*

Lacquer on Porcelain. *Mrs. Greenleaf.*

Old Kiota Vase. *Harleston Deacon.*

Small Satsuma Jar. Very fine work. *J. W. Paige.*

Stork's Egg Lacquered and Ivory Dish Carved. *O. W. Peabody.*

Lacquer Boxes. Lent by *J. W. Paige* and *S. K. Baylies.*

Rare Shell Lacquer. *Dr. Geo. R. Hall.*

A Number of Curios in ivory and wood. *Mrs. W. B. Swett.*

Above the case:—

Bronze Tank. Metal of fine color; dragon-head handles. *Chas. G. Loring.*

Pair Satsuma Jars. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*

Pair Vases. White and red, with medallions in gold outline. Presented.

Cabinet, inlaid wood. *Mrs. W. B. Swett.*

Cabinet, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

CASE L, on right.

A Case of Japanese Games; specimens of exquisite work, presented by the Mikado to *L. Prang & Co.*

CASE N.

LACQUER.

Cinnabar Lacquer. Various specimens from Mrs. Gardner Brewer.

Cinnabar Lacquer, Bowl and Tray *Dr. Geo. R. Hall.*

Lacquer Box. *Mrs. P. T. Jackson.*

Lotus Leaf and Flower. Fouchow lacquer. *Mrs. R. W. Greenleaf, Jr.*

Several pieces Painted Lacquer, from Cashmere. *S. K. Baylies.*

CASE O.

CHINESE ART.

Porcelain Statuette of a household deity. Bequest of Mrs. James W. Sever.

Many Objects in Jade (lapis nephriticus), one of the hardest substances known. Lent by *Mrs. W. B. Swett*, *Miss Brewer*, *J. W. Paige*, and *D. O. Clarke.*

Jade Cylinders. *Mrs. Brewer* and *J. W. Paige.*

Imperial Seal, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

Bronze Statuette of a river god. Bequest of Mrs. Sever.

Horseman at a Shrine under Mountains. Curious old bronze. *Mrs. Swett.*

Various Bronzes, some inlaid with silver.

Hair Agate Snuff-Box Carnelian do., Moss Agate Cup, Amber-colored Agate Cup, Carved Carnelian, Crystal Seal. *Mrs. Burlingame.*

Carved Slate Slab.

Painting on Porcelain, three placques. Two remarkable Old Carvings in Wood. Lent by *A. D. Weld French.*

Pair of Stone Brackets from a Chinese temple. *J. F. Hu t*

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

Large Jar. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Jar, resting on three animals of gilded bronze. Very fine work. *Miss Brewer.*

Eleven pieces lent by *Mr. D. O. Clarke*, three by *Mrs. Swett*, three by the *Athenæum*, two by *Mrs. Burlingame*, and two by *H. P. Kidder*, and a large tripod from *M. Brimmer.*

Bowl. *W. Allan Gay.*

Pair of Japanese Vases. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces Chinese and two of Dresden Enamel on Copper. Lent by *Mrs. G. H. Gay.*

Bowl, Enamelled. French. *Athenæum.*

LIMOGES ENAMELS.

Three Specimens of Limoges Enamel, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum.*

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant,' from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucid enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also, Cæsar and Vespasian, Limoges enamels. Sumner bequest.

CASE S.

First compartment,—

JAPANESE BRONZES.

Cylindrical Vase, with pendent rings. *W. Allan Gay.*

Great Variety of Bronzes, some especially noticeable for fine shape. *Chas. Wolcott Brooks.*

Antique Water Jar. Fine color. *Geo. A. Goddard.*

Near this case on a pedestal against the wall, —

Bronze Elephant supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On

reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

Bronze Gong, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

Second compartment, —

Two Brass-mounted Ewers. French. *G. V. Fox.*

Scandinavian Drinking-Horn. *Harleston Deacon.*

Vase of Iron inlaid with Gold and Silver. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

Bowl, Plate, and Ladle. Russian, niello work.

Forged Iron Work. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

Water Jar or Powder Horn. Turkish, copper engraved *Athenæum.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

The Martelli Cup. By Donatello. 15th century

Iannitzer Cup (silver).

German Beaker (gilt).

Cellini Tazza (gilt).

Bedford Tankard (gilt).

Bas-Relief (silvered). By Jean Goujeon. 16th century

Tazza, Meleager, and Adonis (gilt).

Six Salt-Cellars (gilt).

Pyx (gilt).

Bas-Relief of the Entombment (bronze).

Venetian Salver.

Third compartment, —

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. Gilded Processional Cross, with figures and rich ornaments. 15th century.
22. Gilded Reliquary, of Venetian style, in shape of a bell. 15th century.
23. Salt-Cellar, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. Small Bucket, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. Gilded Cross, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. Gilded Chalice, with six transparent enamels and a silver cup. Italian. 15th century.
28. Gilded Reliquary, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. Small Polygonal Temple, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. Gilded Reliquary, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. Gilded Votive Crown, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. Gilded Watch Case, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. Case to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. Gilded Cross, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.

36. Gilded Reliquary, with rich leaf work. Venetian style. 15th century.
37. Chalice of Silver, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. Goldsmith's Plaque. In the midst a Roman triumph and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A Pelican. 16th century.
41. Goldsmith's Plaque, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. Gilded Vase, with two handles and chiselled in relief. 17th century.
45. Bust of the Saviour. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. Polygonal Reliquary, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
47. A gilded Lock, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. Copper Vase of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. Bust of the "Ecce Homo," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. Table Clock, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

Fourth compartment, —

ORIENTAL METAL-WORK.

BENARES BRASS WARE. *Edward J. Lowell* and *Mrs. Leeds.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell.*

TIN NIELLO CUP from Seälcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige.* Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

CASE T.

MEDALS, mostly Italian. Lent by *John H. Storer.*

CASE U.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins.*

BRONZE PLAQUE. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins.*

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand. de Malatestis pro Ecclesiae Capitaneus.* Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense.* MCCCCXLVI. Loaned by *C. C. Perkins.*

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure holding a broken column, seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis*, MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter.*

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins.*

37 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotype reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

CASE V.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, etc., etc. Also, of arms and armor. Gift of Mrs. and Miss Brewer.

On the Wall by the Circular Stairway.— Wrought-Iron Work. Torch or Banner-Bearer, from Siena. Bell-Pull, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige.* As also are the Hinges from Nuremberg, the German chest with remarkable Lock, and the iron Spanish Money-Box.

Treasure Chest of Iron. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

Above Case S, a highly decorative Iron Grille. Lent *R. M. Hunt.*

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII, Edward VI, and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex, and Leicester. (?)

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

OLD FLEMISH CABINET of carved oak, and MARQUETRY LINEN PRESS from Haarlem. *C. A. Wellington.*

An Old Friesland Sled. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

Two Suits of Armor. Electrotype reproduction of suits in the Tower of London stand in the corners.

Armor of Henri II. Reproduction. Gift of Mrs. J. B. H. James.

Arms and Armor, lent by *Mr. Lowell D. Allen.* On the west wall, Burgundy Helmet, about 1550. Spears, 16th century, on one pair the arms of Nuremberg are engraved. Gauntlets, same date. Shield of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. Cross Bow and Arrows; 17th century. Two Miners' Axes, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four Pappenheim Helmets of the Thirty Years' War, a number of spears and halberds of the 16th century.

A Toledo Rapier with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

Rapier of time of Charles V. *E. B. Russell.*

Cuirass. From the field of Waterloo. *Athenæum.*

Lent by *Frederick Skinner:—*

Cuirass of Chain, mounted with uffalo horn, an almost unique specimen. From the Philippine Islands.

Shield and Lance captured from the Igorrotes, Luzon, P. I.

Krees taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ROOM OF WOOD CARVING, ARMS AND ARMOR.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the left, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum.*

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

SPANISH CABINET. *E. B. Russell.*

SPANISH BOX PRESSED LEATHER. *E. B. Russell.*

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. No. 2 is in the Gallery of Textiles, and No. 10 in the Lawrence Room.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.

2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.

8 and 9. CARYATIDES, by Giovanni da Nola.

10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

FURNITURE carved by FRULLINI, of Florence. Lent by *Miss Draper* and *Mr. Charles T. How.*

ST. GUDULA, patron saint of Brussels, rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

IVORY THRONE FROM DELHI. *Edward J. Lowell.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

CASE B.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

IVORY BOX of early date, bearing arms and initials of Victoria Colonna. *Miss Stearns.*

Outside is a WOODEN CASKET. Medici arms. *Miss Stearns.*

CASES C AND D.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

M.F.A.